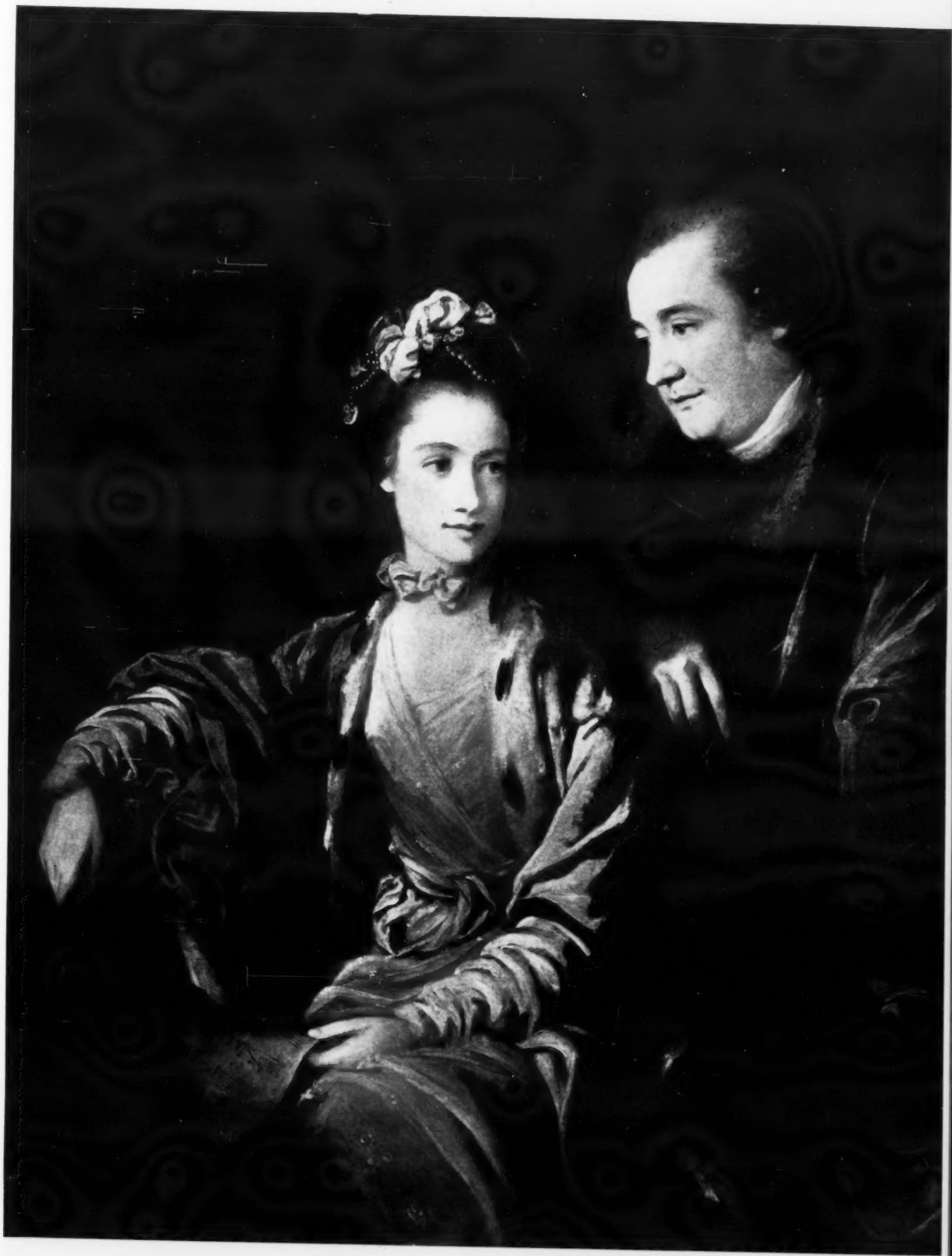


PRICE
25
CENTS

THE **ART NEWS** MAY 16 1938
PERIODICAL ROOM
GENERAL LIBRARY
UNIV. OF MICH.



ESTAB
LISHED
1902

MAY 14, 1938 ❖ OLD & MODERN MASTERS
GIVEN & LENT: BALTIMORE, RICHMOND,
CLEVELAND, CHICAGO ❖ 17 NEW SHOWS

AMERICAN ART ASSOCIATION—ANDERSON GALLERIES • INC

Public Sale
Friday Afternoon, May Twenty-Seventh
At Two o'Clock

RARE CHINESE CERAMICS

Formerly the Property of the late

SABBATTIA CHAIT

Sold by Order of his Heirs

XVIII-XIX CENTURY ENGLISH, AMERICAN, &
CONTINENTAL FURNITURE

ENGLISH & CONTINENTAL SILVER • TAPESTRIES

ORIENTAL ART • DECORATIVE OBJECTS

Sold by Order of Several Private Consignors

& to Close Various Accounts

CHINESE ART OBJECTS. Rare Yung Chêng eggshell ceramics, Ch'ien-lung wine vessels in Shou character form, Chia Ch'ing and Ming cream Ting yao bottles, an important early Ming celadon cup-shaped bowl, and other fine examples of the Ming Dynasty and later periods are present in the group collected by the late Sabbattia Chait, which also includes a French eighteenth century Vieux Marseilles faïence violin with *chinoiserie* decoration on a brilliant white ground.

FURNITURE. English, American, and Continental furniture of the eighteenth and nineteenth centuries, with a few earlier pieces, includes an American eighteenth century Chippendale mahogany serpentine-front desk with claw and ball feet; an English eighteenth century Sheraton carved mahogany sofa;

an important Carolean carved walnut settee, English, seventeenth century; tilt-top, drop-leaf, and other tables.

SILVER. English and Continental silver of the eighteenth and nineteenth centuries includes George II salt cellars; a George I teapot; a covered 'poussin' dish, Moscow, 1788, and other fine pieces of Russian and Polish silver; a Danzig sweetmeat dish and an Italian(?) twin-handled armorial example, both of the late seventeenth century; and an important Norwegian *repoussé* tray, Bergen, 1813, depicting figures in agricultural pursuits.

TAPESTRIES AND DECORATIVE OBJECTS. A small group of Brussels, Oudenaarde, and Aubusson tapestries; table porcelains; prints and paintings; and other decorative objects are also included in the collection.

ILLUSTRATED CATALOGUE TWENTY-FIVE CENTS

ON EXHIBITION BEGINNING SATURDAY, MAY TWENTY-FIRST
WEEKDAYS 9 TO 6 P. M. • CLOSED SUNDAY

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES • INC

[MITCHELL KENNERLEY, PRESIDENT]

30 EAST 57TH STREET, NEW YORK

SALES CONDUCTED BY MR. A. N. BADE & MR. E. HAROLD THOMPSON

DUVEEN BROTHERS

PAINTINGS
TAPESTRIES
PORCELAINS
OBJETS d'ART

NEW YORK

PARIS

JOHN LEVY GALLERIES INC.

*XVIII Century
English Paintings*

ONE EAST 57th STREET

NEW YORK

Thirteenth Annual Exhibition
of
Engravings, Woodcuts, Etchings
of the
XV and XVI Centuries

Until June 1st

M. Knoedler and Co., Inc.
14 East 57th Street
New York

LONDON
15 Old Bond Street

PARIS
22 Rue des Capucines

WILDENSTEIN & COMPANY

INC.

Distinguished
 OLD and MODERN PAINTINGS
 WORKS OF ART

TAPESTRIES

XVIII CENTURY FRENCH FURNITURE

19 EAST 64th STREET, NEW YORK

147 New Bond Street, London, W.1.

57 Rue La Boetie, Paris

HUDSON FORWARDING & SHIPPING CO., INC. NEW YORK

CUSTOM HOUSE BROKERS, FORWARDERS,
 PACKERS AND SHIPPERS

Office: 17 State Street

Warehouse: 323 East 38th Street

Cable Address:
 "JACBERG"

Telephones:
 BOWling Green 9-4151 to 4154

CUSTOM HOUSE DEPARTMENT

Our many years of experience has placed us in position to give unexcelled and smart service for promptly clearing shipments through the U. S. Customs.

WAREHOUSE DEPARTMENT

With our excellent warehouse facilities, on arrival of shipments we have same examined by U. S. Customs at our warehouse (under Customs regulations), where they are carefully unpacked by experienced employees, and delivered free of all cases and packing material, if so desired.

PACKING AND SHIPPING DEPTS.

We specialize in the handling and packing of works of art, paintings, fine furniture and household effects to all parts of the world, and also attend to boxing, crating and forwarding of domestic shipments.

On large shipments consisting of works of art, paintings, fine furniture and household goods, destined to England, France, Germany, Italy or Spain, we use Special Van cases which reduce the cost of transportation and packing and also the possibility of damage.

LONDON

Hudson Forwarding & Shipping Co., Inc.
 Messrs. Gander & White
 21/24 Cockspur Street, S.W. 1

OUR REPRESENTATIVES ARE AT YOUR SERVICE IN THE
 FOLLOWING CITIES:

PARIS	BARCELONA	ROME	MILAN	GENEVA
BERLIN	MADRID	FLORENCE	BRUSSELS	LUCERNE
HAMBURG	SEVILLE	VENICE	CANNES	ZURICH
VIENNA	GLASGOW	NAPLES	NICE	AMSTERDAM

AGENTS AND CORRESPONDENTS THROUGHOUT THE UNITED STATES AND
 IN ALL PARTS OF THE WORLD

Member of the Antique and Decorative Arts League, Inc.

**FRENCH
 AND COMPANY INC.**

**ANTIQUE
 TAPESTRIES
 FURNITURE
 TEXTILES
 WORKS OF ART**

210 EAST 57TH ST. NEW YORK



By Appointment

SPINK

& SON, LTD.

ESTABLISHED 1772

The Finest
Works of Art

5, 6, 7, KING ST.,
St. JAMES'S, LONDON

Cable Address: SPINK LONDON



By Appointment

**FRANK
PARTRIDGE**
INC.

OLD ENGLISH
FURNITURE
WORKS OF ART

6 WEST 56th STREET
NEW YORK

26 KING ST., ST. JAMES'S
LONDON

THE ART NEWS

ESTABLISHED 1902

VOLUME XXXVI

NUMBER 33

Contents for May 14, 1938

Sir Joshua Reynolds: <i>Portrait of the Duke and Duchess of Marlborough</i> , included in the Mary Frick Jacobs Collection presented to the Baltimore Museum of Art (see article on page 7).....	Cover
Devis' <i>Sir Joshua Vanneck and Family</i>	Frontispiece 6
A Rich Gift to Baltimore.....	Douglas Huntly Gordon 7
The Congressmen of Art.....	Jeannette Lowe 10
International Watercolorists	11
New Exhibitions of the Week	13
Ohio Artists Crowned at Cleveland	16
Art Throughout America	17
The Art News of London	22
Coming Auctions	23
Exhibitions in New York	25
The Forum of Decorative Arts	26

THE ART NEWS is published weekly from October to middle of June, monthly during July, August and September by Art News, Inc., 136 East 57th Street, New York, N. Y. Subscriptions \$7.00 per year, 25 cents a copy. Canadian and Foreign subscriptions, \$8.00. Vol. XXXVI, No. 33, May 14, 1938. Entered as second-class matter, February 5, 1909, at the Post Office, New York City, under the act of March 3, 1879. Elfreda K. Frankel, President and Publisher; Alfred M. Frankfurter, Editor; Robert S. Frankel, Advertising Manager. No part of this periodical may be reproduced without the consent of THE ART NEWS. The Editor welcomes and is glad to consider Mss. and photographs sent with a view to publication. When unsuitable, and if accompanied by return postage, every care will be exercised in their return, although no responsibility for their safety is accepted. Under no circumstances must any actual works of art be sent to the magazine, nor will opinions or valuations be given.

EARLY CHINESE ART

JADES

BRONZES

PAINTINGS

SCULPTURE



YAMANAKA & CO.
INC.

680 FIFTH AVENUE
NEW YORK



BY APPOINTMENT

HARMAN & CO. LTD.

JEWELLERS

GOLDSMITHS

SILVERSMITHS



BY APPOINTMENT

DEALERS IN

ANTIQUE ENGLISH

and

FOREIGN SILVER



A selection of Antique Rings in our stock from a Connoisseur's Collection.

177, NEW BOND STREET, LONDON, W. 1

CABLE ADDRESS: "HARLAMSV, LONDON"

MAYFAIR, 0137



LENT BY MISS HELEN C. FRICK TO THE VIRGINIA MUSEUM OF FINE ARTS, RICHMOND

FROM MISS FRICK'S COLLECTION ON LOAN AT RICHMOND: DEVIS' "SIR JOSHUA VANNECK AND FAMILY"

This delightful family group, done in small scale on canvas measuring only 58½ by 56½ inches, is an eloquent example of both the individual talent of Arthur William Devis and of his important place in the development of the enormously popular eighteenth century conversation piece or "arranged" portrait in diminutive scale, of which this, with its numerous figures and charming landscape staffage of family castle and the nearby Thames, is a valuable document. It is included in the loan of ten important paintings from Miss Frick's private collection, not connected with the Frick Collection in New York, which are on view at Richmond during May and June, ranging in period from a portrait by Hogarth to a seascape by Rockwell Kent. The other works are by Goya, Guardi, Reynolds, Gainsborough, Lawrence and George Bellows.

THE ART NEWS

MAY 14, 1938

A RICH GIFT TO BALTIMORE

The Mary F. Jacobs Collection Presented to the Art Museum

BY DOUGLAS HUNTLY GORDON

A MAGNIFICENT bequest of pictures, the collection of the late Mrs. Henry Barton Jacobs of Baltimore, has just been formally presented to the Baltimore Museum of Art, together with a new wing built from plans of the late John Russell Pope by the Public Works Administration. The generous agreement made by Mrs. Jacobs during her lifetime was, therefore, fully completed, and as a result the Baltimore Museum of Art has obtained the ownership of the nucleus of a collection of paintings, as well as an important group of tapestries and a number of miniatures and *objets d'art*.

The paintings consist principally of works of the eighteenth century French masters, of the English portrait painters of the eighteenth and early nineteenth centuries, of the Dutch painters of the seventeenth century, and of a small group of Italian masters, as well as a Murillo, a Coello and the primitive known as the *Blue Madonna*.

Among the Italian paintings is the almost life size *Madonna and Child with Saints* by Perugino, the large tondo of the *Madonna and Five Angels in Adoration* assigned by Berenson to the studio of Botticelli, a charming *Madonna and Child* by Botticini, and a characteristic Luini representing the *Mystic Marriage of Saint Catherine*. Two large views of Venice in the style of Guardi are effectively composed and impressively painted.

Outstanding in the Dutch group is Rubens' *Portrait of a Woman*, reminiscent of the Anne of Austria in the Metropolitan Museum; the portrait of Dorothea Berck, brilliantly painted by Hals in a subdued color scheme, suggesting the Hals portrait in the Epstein

MARY FRICK JACOBS COLLECTION, BALTIMORE MUSEUM OF ART



MARY FRICK JACOBS COLLECTION, BALTIMORE MUSEUM OF ART

(ABOVE) FRANS HALS' "PORTRAIT OF DOROTHEA BERCK"; REMBRANDT: "PORTRAIT OF TITUS," THE ARTIST'S SON

group at the Museum; and the celebrated portrait of Rembrandt's son, Titus, signed and dated 1660, from the collection of the Duke of Rutland at Belvoir Castle, and more recently from the collections of James Stillman and Chauncey C. Stillman.

Of great charm among the lesser names of the seventeenth century Dutch painters is the *View of Leyden*, signed and dated "van Goyen 1653," a *Landscape of the River Meuse* by Salomon van Ruysdael, and the *Portrait of Anne Maria von Schurmann as a Young Woman*, by Ferdinand Bol.

The French paintings include the handsome *Portrait of the Baronne Rigolay D'Ogny, née Elizabeth D'Alençey*, by Nattier, and the contemporary and more able *Portrait of a Lady* to which the name of the younger Falconet has been assigned.

Greuze's early *Portrait of the Marquise de Besons* is a sound example of his work when freed from the moralizing tendency





MARY FRICK JACOBS COLLECTION, BALTIMORE MUSEUM OF ART
"THE MYSTIC MARRIAGE OF ST. CATHERINE" BY LUINI

which endeared him to critics of the early nineteenth century. Fragonard is represented by a *Holy Family Resting During the Flight into Egypt*, the subject matter of which precludes the use of his most attractive style, seen in his court paintings, and the color of which is perhaps slightly warmer than might be desired. A characteristic pastel portrait of *The Chevalier de Jars* by Maurice Quentin de La Tour shows this rare master in a forceful, if perhaps somewhat obvious mood. Three paintings and characteristic subject matter of landscape with classical architecture pleasantly display Hubert Robert's agreeable style.

Perhaps the two outstanding pictures in the French rooms are

J. B. GREUZE: "PORTRAIT OF THE MARQUISE DE BESONS"
MARY FRICK JACOBS COLLECTION, BALTIMORE MUSEUM OF ART



those of a girl playing jacks, *La Joueuse d'Osselets*, by Chardin, a jewel of unaffected subject matter and skillful composition painted with the master's greatest subtlety and beauty of color, and finally the portrait of Princess Alexandrowna Golitzyne, née Princess Grouzinski, painted in the last years of the last decade of the eighteenth century by Vigée Lebrun, and showing already in costume and in feeling the coming of the nineteenth century.

It is in the English portraits that the highest quality in the collection is reached, the *Portrait of Anthony Morris Storer* by John Hoppner being in subject matter, color, condition and brilliance of execution of the very first rank. With it may be placed the *Portrait of Miss Agnes Law* by Raeburn, of equal merit but badly in need of cleaning. It is painted in the same harmonious whites, yellows and browns as the somewhat less appealing Raeburn portrait in the Walters Gallery. Another portrait by Raeburn, of Lord Melville, is monumental in conception but rather harsh in coloring. Three characteristic Romneys and a second Hoppner should be



MARY FRICK JACOBS COLLECTION, BALTIMORE MUSEUM OF ART
"THE ROMAN GARDEN," ONE OF A PAIR BY HUBERT ROBERT

noted, as well as the handsome full length portraits of Lady Stanhope, and of the Duke and Duchess of Marlborough informally grouped by Sir Joshua Reynolds. Sir Thomas Lawrence's large *Portrait of George IV* in state robes should be pointed out as an effective official painting, beautifully hung (as indeed the entire collection is) so as to be seen at a suitable distance through the tapestry room. The charming incompleted head of a boy identified as a study for the *Red Boy*, the portrait of Master Charles Lambton, painted in 1827, carries the English paintings to the end of the Georgian period.

The Murillo of Saint Joseph holding Christ as a child has all the fervor of the Spanish school without its often lachrymose sentiment.

Sanchez Coello's portrait of a child in court dress is typical of the highly detailed work of this master and offers an extreme contrast to the soft and atmospheric quality of the later Spaniard's work.

The two magnificent groups of Aubusson tapestries of Chinese subjects provide a most imposing entrance hall to the Collection. The brilliant effect of the tapestries is greatly enhanced by a number of pieces of tapestry-covered furniture in the style of Louis XV, together with cases containing *objets d'art* and Chinese carvings in jade and other precious materials. A collection of miniatures, enamels, fans, watches and snuff boxes is attractively arranged in cases in the principal room where the French paintings are hung. In a separate room is a portrait of Mrs. Jacobs by Cabanel, and a group of paintings of her family by Charles Willson Peale, Sully, Inman, Saunders and Jarvis, and a most attractive picture of her father, a leading member of the Maryland Bar, by a unknown artist.

In a small shrine-like room hangs the primitive *Blue Madonna*, a seated figure of the Virgin and Child, which is a work inspiring great interest. The evident signs of the restorer's hand, as well as the difficulty of classification of such early works, make it necessary that much study should be given to this picture before it can be



MARY FRICK JACOBS COLLECTION, BALTIMORE MUSEUM OF ART
"ARCHITECTURE IN RUINS," A TYPICAL VENETIAN SCENE BY CANALETTO

regarded as definitively assigned to the interesting place it deserves in the history of art. In fact, the collection as a whole will prove of even greater value as it is more thoroughly studied by trained critics and curators.

As suggested in the thoughtful address of Mr. Henri Marceau at the opening exercises, the Jacobs Collection takes a large part in giving the city of Baltimore a place of importance in the world of art. Supplying as it does many excellent examples of work in fields which are practically unrepresented in the Walters Gallery, it strengthens greatly the number of old master paintings on public exhibition in the city which contained perhaps the

first large American collection of old master paintings—that formed by Robert Gilmore, Jr. in the early years of the nineteenth century. During recent weeks, a number of pictures from the Gilmore collection have been deposited in the Baltimore Museum of Art by the Peabody Institute of Baltimore, to which they were bequeathed by the late Charles J. M. Eaton. Several nineteenth century watercolors from the Eaton Collection, together with number of paintings from the Lucas Collection, have been placed on exhibition at the Museum, and show also the artistic resources of the city to which the Jacobs Collection has so very greatly added.

MARY FRICK JACOBS COLLECTION, BALTIMORE MUSEUM OF ART



(LEFT)
HOPPNER'S
"PORTRAIT
OF
ANTHONY
MORRIS
STORER"



(RIGHT)
"PORTRAIT
OF
GEORGE IV"
BY SIR
THOMAS
LAWRENCE

The Congressmen of Art in a New York Session

BY JEANNETTE LOWE

THE concept of art as a force which is constantly reacting to changes in the character of society has been a fundamental principle of the American Artists' Congress since its formation a little over two years ago. With the lessons of the War and later the depression, art began to be recognized by artists in this country as an aspect of social development, not as a mere isolated form of human activity, and this awareness was deepened by the attitude towards art and culture in those western European countries which have abandoned the principles of democratic government. With private patronage destroyed, artists have been thrown into contact with the problems of pauperism and the demoralization of living on relief, and their reaction to a realization of these has been the source of a deep-going change. Mines, mills and factories, and the artists' reactions to human problems have superseded apples and flowers as material, to a great extent, and this quickened awareness of life outside the studio has had a tremendously vitalizing effect on their work.

All three of the exhibitions held by the American Artists' Congress, up to the current one at Wanamakers', have demonstrated this effect. The graphic art show in 1936 which was held not only in New York, but in thirty other American cities, had the reality and contemporaneous quality of a newspaper. Last year's annual, mainly of painting and sculpture, proved to be one of the most stimulating shows of the year, not only from the standpoint of awareness, but also of creative energy. The theme of the exhibition of last December, dedicated to the peoples of Spain and China, had its roots in the protest by American artists against the supposed dangers to peace, democracy and cultural progress under Fascist and imperialist governments. If it called into controversy the old question of the appropriateness of propaganda in art, it also directed attention to the changed attitude of American artists—that they had abandoned their attitude of *laissez-faire* and were acknowledging their responsibility to act on issues affecting the national well-being.

The current exhibition, more general in character, is a concrete example of the consciousness of artists of their close relationship



EXHIBITED AT WANAMAKERS' BY THE AMERICAN ARTISTS' CONGRESS

A PENETRATING "SELF PORTRAIT" BY JOSEPH DE MARTINI

with the many aspects of life outside of their studios. Artists of every sort of aesthetic belief are showing their work to the people with the coöperation of the great commercial institution of Wanamakers'. It could not have taken place ten years ago, nor could it take place now in a country where the principle of democracy in government had been repudiated. With over eight hundred members, the American Artists' Congress substantiates the fruitfulness of its aims, and presents an exhibition whose level of accomplishment is the highest it has yet achieved, and whose character is American and contemporaneous to the core. It is excellently installed, an achievement in itself to have assimilated over two hundred and fifty items into space allotted in a department store.

Among the psychological studies of American types Arnold Blanch's *Woman from the South* is distinguished in color and clear in its characterization of defiance. *Accordion Boy* by Peggy Dodds shows her ability to model, and to present her subject convincingly in an easy style. *Madonna of the Mines* by Philip Evergood is a powerful conception of a type not so well known in academic painting. Joe Jones' portrayal of a waif devouring a watermelon is a sympathetic and moving interpretation. Raphael Soyer's *Girl at the Window* is an example of his successful handling of light on the face of his subject, brooding and meditative in its quality. *Soloists* by Max Spivak relies for its effect upon the simple outline of its heads in black against a background of loosely washed, transparent color. *Labor Organizer* by Ben Shahn is massive, warm in tone and seriously conceived. Kopman's *Society Folk* is equally strong in its irony.

Landscapes by Adolf Dehn, Zoltan Hecht, George Picken and John Lonergan are memorable for their sensitiveness to the delicacy and nostalgic quality of the out-of-doors.

(Continued on page 21)



EXHIBITED AT WANAMAKERS' BY THE AMERICAN ARTISTS' CONGRESS

"DIPLOMATS": MERVIN JULES' VERSION OF THE CONTEMPORARY POLITICAL SCENE

"THE WELL AT
GUADALUPE"
BY MILFORD
ZORNES



EXHIBITED AT THE ART INSTITUTE OF CHICAGO

AWARDED THE
W. M. TUTHILL
\$100 PURCHASE
PRIZE

INTERNATIONAL WATERCOLORISTS

At Chicago: Contemporary Aquarelles of Fifteen Nations

ONE of the top ranking annual exhibitions of this country, the International Watercolor Exhibition at the Art Institute, has just opened and for the seventeenth successive time brings to Chicago the product not only of the foremost American watercolorists, but of artists working in fourteen foreign countries. The largest European entry is from Russia, which leads the list with thirty-four works. France follows with a distinguished roster of contemporaries, with Germany, Great Britain, and smaller European countries and even the island of Bali further contributing to Chicago's watercolor festival.

Works from abroad were passed on by a jury in Europe. The large American section of over four hundred entries was selected by a jury of Julio de Diego, a well known Spanish painter and graphic artist; Edgar Richardson, who, as Assistant Director of the Detroit Institute of Arts, represents the point of view of a characteristic American museum; and A. Lassell Ripley, one of the outstanding watercolorists in this country with a long list of honors to his credit.

The International Exhibition's prizes totaled over a thousand dollars and were awarded as follows: the Watson F. Blair Prize of six



EXHIBITED AT THE ART INSTITUTE OF CHICAGO

"MYSTIC NIGHT," THE WATERCOLOR BY MILLARD SHEETS,
WINNER OF THE WATSON F. BLAIR PURCHASE PRIZE OF \$400

hundred dollars, as a purchase, went to Grigory Gluckmann, a Russian artist living in Paris, for his *Nude*, a subtle yet powerfully modeled seated figure in tones of brown. Gluckmann is represented in many public collections abroad, but this is his first important American recognition. To the young Californian, Millard Sheets, went the second Watson F. Blair Prize of four hundred dollars, also as a purchase, for *Mystic Night*. Sheets has exhibited extensively and successfully throughout the country and his work is represented in numerous collections. The twenty-two watercolors which he contributed to this show have been displayed in a separate room and range from some early snow scenes to a very interesting composition of San Francisco streets with a landscape background. *Mystic Night*, a composition of figures in dark tones of blue, violet and brown, shows the artist's characteristic calligraphic brushwork combined with the brooding, poetic atmosphere found in many of his works. Both of these Blair prizes were awarded by the Art Institute Committee on Painting and Sculpture.

The winner of the last prize was singled out by the exhibition's jury of selection. This was the William H. Tuthill Prize of one



LENT BY MRS. CHARLES GOODSPEED TO THE ART INSTITUTE OF CHICAGO
SALVADOR DALÍ'S SURREALIST "PORTRAIT OF MAE WEST"

hundred dollars for a meritorious work in pure watercolor, which went to another Californian, Milford Zornes for his *The Well at Guadalupe*, a composition of figures skillfully arranged in a landscape. It is interesting to note that Zornes is a pupil of Millard Sheets and that these two artists are typical of the unusually fine showing of landscapes contributed to the show by California artists.

A general glance at the exhibition shows it to be a brilliant and well balanced one. Work in pure watercolor is in the majority, but there is also almost every other medium except oil, with gouache, tempera, ink, wash, sanguine, pencil, lithographic crayon, charcoal, pastel and monotype in evidence.

An entertaining addition to this year's foreign section is the set of three delightful ink wash drawings by a native artist of Bali, illustrative of the love of overall pattern typical of Melanesian art. The French section includes work by Gromaire, Derain, Dufy, Marie Laurencin, Edy Legrand and Rouault. Henri Matisse has sent an unusual charcoal drawing of a girl reading and Dunoyer de Segonzac is showing an excellent landscape of great delicacy and charm. Of Utrillo there are two gouaches, one of a favorite subject, the *Sacré Coeur* of Montmartre.

The German section contains three of

Nolde's expressionistic color patterns and four heads by Otto Dix. German landscape is well represented by Karl Schmidt-Rottluff and also by two of Max Pechstein's large works. This survey of German art also includes three outstanding figure drawings by Carl Hofer. The careful draughtsmanship of such men as Robert Schuerch is illustrative of a national tendency. Germany's great woman artist, Käthe Kollwitz, is represented in a forceful black and white drawing of the unemployed.

The English examples attest the expert draughtsmanship of such men as Muirhead Bone, and Edmund Blampied, who is showing three charming country scenes. Henry Trier's large landscapes in gouache express a placid English tradition.

Hungary, Mexico and Poland, with Aba-Novak, Charlot and Kanelba, show good examples of their foremost artists. Grigoriev leads the Russian section with thirty works which are displayed together in one room. Picasso, Caviédes, Miro and Dalí represent the Spanish tradition, the latter with a surrealist *Portrait of Mae West*, lent by Mrs. Charles Goodspeed of Chicago.

While it is difficult to sum up the American works, certain tendencies seem to be present. The artists in this exhibition seem to be more concerned with reactions to a direct observation of nature than with an exposition of social problems. There are numerous landscapes this year from many different schools and dramatic landscapes are popular. The figure drawings this year are especially proficient, such artists as Maurice Stern, Karfiol, Isabel Bishop, Alexander Brook, Federico Castellón, Jon Corbino, Morris Kantor, Robert Phillip, John Sloan, Eugene Speicher, Leon Kroll, and Guy Pène du Bois, showing important work.

While most of the watercolors are of the transparent variety, such as A. Lassell Ripley's excellent snow scenes of New England, and William Starkweather's interior and outdoor subjects, there are numerous examples which show the artists are experimenting with different techniques, such as the resist ink and tempera used by Castellón. Gertrude Abercrombie of Chicago shows two paintings on glass. Monotypes are well represented and scratchboard is increasing in use.

Among the representative American artists are John Taylor Arms, Peggy Bacon, Frank W. Benson, George Biddle, Aaron Bohrod, Gifford Beal, Nicolai Cikovsky, Howard Cook, John Steuart Curry, Adolf Dehn, Eilshemius, Lauren Ford, Gordon Grant, George Grosz, Eugene Higgins, Reginald Marsh and Paul Sample.

(Continued on page 21)



EXHIBITED AT THE ART INSTITUTE OF CHICAGO

"NUDE," BY GRIGORY GLUCKMANN, AWARDED THE WATSON F. BLAIR \$600 PURCHASE PRIZE

New Exhibitions of the Week

THREE DRAMATIC SHOWS ESTABLISH THE GREATNESS OF KÄTHE KOLLWITZ

ONE of the greatest human beings and one of the greatest artists of all time is Käthe Kollwitz, seventy-one year old artist, symbol of the frustrated ideology of Social Democracy and apotheosis of western humanitarianism. To those many people who have been visiting the three current exhibitions of this German artist's work, such an evaluation is no extravagance. Daughter of a man who gave up his law studies to become a master mason and member of the working class, granddaughter of a socialistic minister, sister of the editor of *Vorwärts*, Socialist newspaper of Germany, wife of a physician who ministered to the impoverished and downtrodden people of the Berlin slums and mother of a son who was slain during the first days of the War, this woman, through her prints, her drawings and her sculpture, became the spokesman of her milieu and the spokesman of the poor throughout the world. For over two score years she has lived among the people to whom her husband has given his services. Her life, no less than her art, has been dedicated to the destitute, the sick and the dying, the frightened and the ignorant, the suppressed and the miserable.

In her drawings these *miserables* have become monuments so poignant, so dynamic, so stirring that they overreach the senses, strike the emotions and evoke sensations seldom experienced in front of art works and, indeed, neither feasible nor desirable as a usual reaction.

The group of one hundred and fifty etchings, lithographs and woodcuts which Hudson D. Walker has acquired from a German private collector, includes many rare and many of the greatest of Käthe Kollwitz's prints. Different states signify with what care the artist made her medium conform to her desired expression. *Nie Wieder Krieg*, the arresting poster printed in 1924, is represented in the rare first state before the letters were included. It is a masterpiece of lithography and of the art of poster making. Its significance is instantly recognizable, its spirit magnetic and impelling. The line which is broad, forceful, free and exceedingly coloristic, is characteristic of Käthe Kollwitz's later manner of drawing. The emancipation of her line and the increased plasticity of her forms are particularly evident in the drawings on exhibit at the Buchholz Gallery which is also displaying four sculptures, a medium adopted by the artist when, in 1932, she executed a war memorial for the Belgium grave of her son. Like the drawings whose directness is piercing in effect, these sculptures are modeled in broad masses. Dignified, simple and plaintive are these people—mothers and children and workingmen who, with their sunken eyes and bared cheek bones, are shadows of the ubiquitous Death.

But laughter sometimes enters into the distressed world of Käthe Kollwitz's work. The laughter of *Mother and Child*, a lithograph being shown in America for the first time at the Arista Gallery where a third exhibition of this artist's work is being held, is rollicking and as contagious in spirit as the prints of starving children crying for bread, of helpless, suffering mothers clutching their underfed children and of aged people holding their hands in tired resignation to Death, the last a recurrent theme among the later drawings dis-

played at the Buchholz Gallery. Together the three exhibitions make plain the stature of this artist who must take her place beside Goya and Daumier, two print makers who not only reached the emotions through the senses but who also rocked the foundations of our social smugness.

M. D.

DIRECT CARVINGS BY VAGIS: FERGUSON'S FANCIFUL WATERCOLORS

MARBLE, granite and petrified wood are the materials from which Polygnotos Vagis, the Greek-American artist currently displaying at the Valentine Gallery, has chiseled his half emergent forms. The blocks of stone yield their shapes, yet retain their primary mass. The compact shapes, female personifications of earth, dawn and dance, are directly carved and their large rounded planes are carefully silhouetted in rhythmic order. The surfaces of the hard stones bear the regular marks of the sculptor's chisel, inviting variations of light and shade. Power of simplified forms and sensitivity of flowing outlines make *Female Figure* one of this artist's most complete formulations.

"Fanciful water-colours" by William Ferguson is another offering of the Valentine Gallery. This is the artist's first New York exhibition and these are playful paintings executed with restless lines and clouds of variegated colors. His imaginative scenes, filled with these moving lines and moving forms which dance through veils of color, are gay, touched occasionally with a sardonic humor. William Ferguson has a striking theatrical sense and many of his watercolors suggest the stage as a congenial recipient of his creative outpourings. Solid talent, moreover, is made evident, in his first showing, in the watercolor, *Colonial Sphere*.

M. D.

ANECDOTAL SCENES BY FORD

LAUREN FORD'S *The Country Doctor* and other recent paintings at the Ferargil Galleries display a talent for organizing a large, panoramic canvas, and giving it the quality of genre painting. Tiny little scenes, complete in themselves, are organic parts of the whole, and the daily life of an entire community may be deciphered by reading its carefully worked out legends. *Vision of the Innocents*, recalling Breughel, is a charming little study of village life in the winter, its curious, mystical vision seeming not at all incongruous. The artist's anecdotal gift is again seen in *Chemin-de-Fer du Midi*, which would have the factual quality of a relief map, except for the excellently organized pattern of its cultivated green hills and the undulating curves of its sky-blue water.

J. L.

SOYER'S GROWTH AND DEVELOPMENT IN A SHOW OF RECENT WORK

THE youngest of the Soyers, Isaac, steps forward in his present exhibition at the Midtown Galleries, as one of the accomplished American artists of our time and one who, we venture to predict,



EXHIBITED AT THE HUDSON D. WALKER GALLERY

KÄTHE KOLLWITZ'S POSTER, "NIE WIEDER KRIEG"



EXHIBITED AT THE FERARGIL GALLERIES

A NAIVELY CHARMING SCENE, "PARADIS TERRESTRE" OF LAUREN FORD'S IMAGINING

will soon take a place in the foremost ranks of contemporary art. Like his brothers, the twins Raphael and Moses, he paints genre scenes with regard both to their homeliness and to their aesthetic beauty, thus making of two Negro women scrubbing floors an enchanting vision of the rhythmic relationship of figures in space, in light and in the soft, enveloping shadows which blot out the surrounding world and fall, with feathery lightness upon the three dimensional forms.

Isaac Soyer is also a penetrating observer of facial expression, gesture and significant detail, observations which he knits together into striking characterizations, notably *Family of Three* and *The Letter*. To his character studies he has added, during the past year, a remarkable faculty for relating episodes with dramatic impact, emotional vitality and compassionate convictions. He has taken a scene of Spanish warfare and, with a subject treated variously by a host of his fellow artists, has made a pictorial summation of the plight of the people of Spain who have valiantly fought for their freedom against cruel odds. *Where Next* tells a story with clarity, with firm structure and with sympathy. It is a large canvas depicting the motley group of fighters—men, women and children—some dead, others dying, mourning or fighting in the meadow, beyond which, in flames, is the people's city. Figures and landscape are skilfully interrelated. The *Pietà* group is a dynamic segment of a painting which establishes the new vocabulary of the social, conscious artist as one able to fulfill the demands for painting with a form and a subject that spring naturally from its source in the society of our time, and also supplies its public with symbols that are both intelligible and sympathetic.

M. D.

HY COHEN'S WATERCOLORS RENDER MOOD AND ATMOSPHERE

WATERCOLORS, which are occasionally brilliant and always sensitive in their gradations of fluid color, form the most interesting part of Hy Cohen's exhibition of paintings at the A. C. A. Gallery. He enjoys the transitory effects of light, as is indicated by such titles as *Stormy Skies*, *Blue Sunlight* and *Rainy Night*. In the last named, his eye for the spot of color, which has meaning in his pattern has not overlooked the blurred but brilliant red tail light of a car, and it adds its power of creating a mood in a curiously suggestive way. *Red Houses* captures the warmth and faded tones of the old walls of houses, and is well and simply organized as a composition. High spirited and full of life, *The Country Road* is quite different in its mood and complicated tonality. Cohen's impressionistic style is never careless, but it is better adapted to painting in watercolor than in the more exigent medium of oil, and his draftsmanship of

figures suffers by comparison with his free way of handling his landscape compositions. Cohen's chief gift seems to lie in the creation of atmosphere in terms of a skillfully used wash, *Neon Lights* being an exceptionally appealing treatment of artificial light in a street.

J. L.

SCHMIDT-ROTTLUFF'S RECENT WATERCOLORS

AT THE Nierendorf Gallery, watercolors, vigorously washed and boldly colored, represent the work of the past three years by the German Expressionist, Schmidt-Rottluff, once leader of the historic group, *Die Brücke*, which in many ways paralleled the contemporaneous Fauvist movement in France. Dynamic, brilliant in hue, magnificently controlled in technique, yet, as a whole, these watercolors lack the spirit of Schmidt-Rottluff's former work. The technical dynamics of the flowerpieces and especially of the still-life with a teapot remains strangely without echo in the sum total of the pictures. However, the large, patterned forms of *Ferns* retain the power of this artist's earlier work while *Autumn Landscape*, an exquisite

lyric, reveals a new mastery of technique. It is a superb combination of poetic expression with the beauty of watercolor so treated that the rich blues, reds and purples mingle together in emulation of the Chinese vitreous glazes known to connoisseurs of porcelain as *flambé* and *chun yao*.

M. D.

LIVELY SPORTING SCENES INTERPRETED BY RANDALL DAVEY

PAINTINGS and pastels by Randall Davey make a spirited display at the Kraushaar Galleries, for this artist's eye is particularly keen in catching the essentials of a spectacle. He is at his best in his rapid, impressionistic paintings of the racetrack and bull-ring which are full of action, life and a real sense of color. *Leaving the Paddock, Hialeah* is a highly successful example of his style, with its brilliant light, swarms of people and the intense tropical green of its foliage. He communicates the fiery impatience of horses straining to be gone in *Steeple-chasers Going to a Start*. The excellence of Davey's draftsmanship may be seen in his drawing of a nude, not included in the catalogue. He can carry out the detail of a figure, but none of the portraits which are painted in a fuller style approach the actuality and substance of the paintings and pastels of the races, done with so much lighter a touch.

J. L.

SOME EXPERIMENTS OF A NON-OBJECTIVE ITALIAN PAINTER, MAGNELLI

ALBERTO MAGNELLI, Italian painter who lives and works in Paris, makes his American debut this month, at the Boyer Galleries, with a score of paintings that are experiments progressively in Cubism, Futurism, abstraction and non-objectivity. The paintings of 1914 witness his interest in the organization of line and color mass on the flat surface of canvas and in the arbitrary rearrangement of reality.

These earlier works are gay in color and decorative in composition. During the past four years Magnelli has gradually been shifting towards the complete negation of natural appearances and the new logic of his paintings is rooted in pure relations of color, texture, and mass which is often treated like macroscopic cubes of crystal. He paints on coarse burlap, on French wrapping paper that is covered with a network of heavy threads and on school children's slates that have been boxed, like the French paper but with more geometric regularity. The variation of surface by these depressions in slate and by the raised threads on paper is made greater by the mottling of color and the rippling of pigment so that the oil

appears to remain liquid and in motion. Magnelli is a searcher for novelties, an individualist who composes with skill and aesthetic finesse.

M. D.

AN ATTRACTIVE GROUP OF NINETEENTH AND TWENTIETH CENTURY WORKS

AS A farewell gesture to the season Carroll Carstairs has placed on view an inviting potpourri of French paintings ranging from the seventies, the decade of the rise and efflorescence of Impressionism, up to the present time. From the early part of the decade comes Monet's *Bateaux sur mer*, a loosely painted picture of the sea, the sky and four sail boats appearing from the distance, the intervals between each marked like the rhythmic beats in music. Pissarro's enchanting *Park at Pontoise* was executed in 1874, the year of the first Impressionist exhibition, but, despite the soft light and the diffused figures, this painting has order, solidity and measurable space. On the other hand, Sisley's painting and pastels and Signac's watercolor of Venice, 1908, are totally Impressionist in aspect. Broken in color, brilliant in light and changing in substance, these paintings demonstrate the evanescent character of the Impressionist outdoor scenes. Different is Degas's solidly drawn pastel of 1875, the celebrated *Mary Cassatt au Louvre*, in which this artist, who freed himself from the dangers of a technique that was shackled to the passing moment, has composed with patterned angles derived from Japanese prints, one of the most important sources of influence during the late nineteenth and early twentieth centuries.

Vuillard, the Intimist, is represented by a small, tender interior in which two figures seated at a table are bathed in a warm glow issuing from a window, and a flower piece filled with decorative motifs and shimmering with light. There is a circus drawing by Toulouse-Lautrec, a view of the Impressionists' beloved Pont Neuf by Dufrénoy, follower of Monet, and lesser works by Van Gogh, Segonzac, Derain, Vlaminck and those two champions of neo-Victorian femininity, the German expatriates, Edvard and Eisele. Manet's magnificent *Bateau abondant Berck* of 1873, discussed before in these pages, is also included.

M. D.

PAINTINGS BY MEMBERS OF THE ARTHUR SCHWIEDER GROUP

A DOZEN artists are participating in the sixth annual exhibition of the Arthur Schwieder Group which is being held currently at the Montross Gallery. The wide variety of techniques, subjects and styles represented indicates the spirit of the leader who, to judge by the absence of the dull uniformity that frequently marks the work of an "atelier," has encouraged the members of his group to follow their individual inclinations. Consequently there are such contrasting paintings as Ralph De Burgos' colorful abstractions based on modified Cubist principles, Gladys Mintus' expressive distortions of a clown and a haunted house, Irwin Ticktin's dolorous dramatizations of subway sleepers and a concert pianist, Paul Rogers' primitivistic rendition of the Riverside Drive approach to the Washington Bridge, and numerous prosaic views of Central Park where the entire membership of Arthur Schwieder's group of eighty-five painters retreats each Sunday to sketch.

Careful drawing, rich color and firm structure characterize the paintings by the three women, Lauretta Casagrande, Hazel Kahn and Roslyn Loring. The artists who stand out in this mixed group of neophytes and veterans are De Burgos and Gladys Mintus. M. D.

FIVE CONSERVATIVE ONE MAN SHOWS

FIVE miniature one man shows at the Studio Guild yield work of several contrasting styles. Annie Stein's series of Hudson

River scenes are full of palpitating color, the most attractive one being *Suspension Bridge*. Quite different in its solid and simplified forms is Lucie Mackay's *Fundament*. Its color is subdued and it possesses a quiet strength which recommends it. *Harvesting Celery* by Allen Newton is a light and airy little canvas, original in its arrangement and interesting in the cloud effects of the wide sky. Studies of flowers in a realistic style predominate among the paintings of Ethelwynne Hinckley, her most appealing work being *The Old Academy*, in which she has made good use of the warm red of an old brick house and its effect with shafts of late afternoon sunlight on a green lawn. Elaine Auchmoody's still-life *Copenhagen Bowl* is pleasing in its arrangement, the quality of a shiny, green bottle being brought out with a charming transparency.

J. L.

ROUNDOABOUT THE GALLERIES: FIVE NEW EXHIBITIONS

THAT Molina Campos is a humorist as famous in his native Argentine as was Mark Twain in our country, is a qualification that cannot be overlooked at the English Bookshop where his illustrations are hanging. Humor, indeed, is heavily underscored, and in its most easily digested form. The artist is cited as having a wide appeal to the masses, but one cannot help feeling that these masses must be chiefly composed of utterly unsophisticated minors, since his drawings more nearly approximate the exaggeration of the "funnies" than the barbed thrusts of the caricaturist. An accompanying text contains such side-splitting passages as "the food is good but it's romance what he's after," and exotic touches are introduced by actual trophies from the Pampas, such as the embroidered tobacco pouch made out of an ostrich neck. An illuminating side light is thrown on the art of Molino Campos by the fact that he is subsidized by two of the largest Argentinian shoe companies to turn out calendars and that the originals for these are highly prized collector's items in South America. *Autres pays, autres mœurs*.

KATHERINE LOVELL'S pleasant landscapes and street scenes at the Studio Guild have been inspired by numerous settings ranging from Brooklyn, her home, to Taormina. Her interest in agreeable combinations of color is not subordinated to her feeling for structural design. Best, both as to color and pattern, is *Morning Shadows, Rockport*, a cheerful view of this much painted town. One or two still-life paintings show an ability to build up a composition, notably *Still Life with Rhubarb*, in which she uses the deep hues

(Continued on page 20)



EXHIBITED AT THE CARROLL CARSTAIRS GALLERY

"THE TABLE," AN INTIMATE, GLOWING INTERIOR PAINTED BY EDOUARD VUILLARD

OHIO ARTISTS CROWNED AT CLEVELAND

CLARENCE CARTER:
"WHERE GODS HAVE
TOUCHED," AWARDED



A FIRST PRIZE IN
OIL PAINTING OF A
LANDSCAPE SUBJECT

EXHIBITED AT THE CLEVELAND MUSEUM OF ART

THE twentieth May exhibition of Cleveland artists is a milestone in the cultural life of the city which affords an interesting view of what has been accomplished here in two decades, both in the education of an appreciative public which generously patronizes its own artists, and in the quality of the production of the latter. The high standard set by past years is again maintained in the

current show—the most important up to date, not only in point of numbers, but for the variety of individual styles shown. Greatest interest attaches to the landscape section, though good work is distributed throughout. In its broad range, diversity of media and by virtue of the many prizes awarded, the Cleveland Annual has established itself as the outstanding annual art event of the mid-West.

EXHIBITED AT THE CLEVELAND MUSEUM OF ART



ROLF STOLL:
"PORTRAIT OF
A WOMAN,"
FIRST PRIZE
IN PORTRAITS

ENAMEL
PANEL,
"THE ANIMAL
KINGDOM" BY
H. E. WINTER,
FIRST PRIZE
IN MURAL &
DECORATIVE
PAINTING



ART THROUGHOUT AMERICA

MINNEAPOLIS: RECENT ACCESSION OF AN ADOLF DEHN WATERCOLOR

A WATERCOLOR by one of Minnesota's most popular native artists, Adolf Dehn, has recently been added to the John De Laitre Memorial Collection at the Institute of Arts through the generosity of Mrs. Horace Ropes. Entitled *Midsummer in Minnesota*, the painting is one of the most evocative of this artist's landscapes, expressing as it does Dehn's profound feeling for nature which contrasts so surprisingly with the satire of his many lithographs and drawings. The sense of heat, abundance and serenity in this picture successfully conveys the nostalgia that presages the end of summer in the farm country, the eye following with interest the lines of the undulating, golden landscape weighted with clumps of dark green trees and accented with shocks of grain and miniature straw stacks. The romantic feeling of the picture is accentuated by the depth of the sky, in which Dehn has captured the space and breadth of the great American farm lands. One of the artist's most recent works, its accession is considered an important addition to the ever growing De Laitre Collection.



PRESENTED BY MRS. HORACE ROPES TO THE MINNEAPOLIS INSTITUTE OF ARTS
"MIDSUMMER IN MINNESOTA," ADOLF DEHN'S RECENT WATERCOLOR

MILWAUKEE: THE TWENTY-FIFTH ANNUAL OF WISCONSIN ARTISTS

THIS year marks a quarter of a century since the Wisconsin Painters and Sculptors held their first organized annual exhibition. The growth of this society and the increasing importance of the showing is a matter of satisfaction to its sponsors, for on this occasion the number of entries surpassed all previous records. Out of nearly a thousand works submitted, the jury, consisting of the out of town artists, Aaron Bohrod and Cameron Booth, and a local member, Myron Nutting, selected less than two hundred pictures, the standard maintained by this careful sifting being necessarily a high one. Eleven prizes added to the interest of the show, the Milwaukee Journal Purchase Prize of two hundred dollars going to Mitzie Bleck for a northwest lumbering scene, *Log Decks, Mercer*. The next two most important awards, both offered by the Art Institute, went to Marshall Glasier for *Native Landscape*, and to Alfred Sessler for *Covering the Hole* respectively.

BOSTON: GIFT OF SILVER

A SILVER plate, subtly designed and skillfully wrought, by Edward Winslow (1660-1753), seventeenth century American silversmith, is a recent notable acquisition of the

Department of Decorative Arts of the Boston Museum of Fine Arts. It is the gift of Dr. Franklin S. Newell and has heretofore been unpublished.

Measuring ten and three-quarter inches in diameter, the plate bears the arms of Edward Palmes who died in New London, Connecticut, in 1714. The armorial bearings consist of three fleur-de-lys and a chief *vairé* with a crescent for cadency.

Winslow's characteristic skillful detail is evident in this plate which bears the maker's mark on its rim. Its armorial engraving, in a design of crossed plumes, so widely found on plates throughout the reign of Charles II, is very clear, and enhances the decorative value of its beautifully moulded edge.

Silver plates were not numerous in the annals of seventeenth century America and in later years were quite scarce. Two plates each are known today by Winslow and by his two important New England silversmith contemporaries, Jeremiah Dummer, and John Coney. All are designed in the broad-rimmed form popular at that period. The other extant example by Winslow bears the arms of Foster and is owned by the Metropolitan Museum in New York.

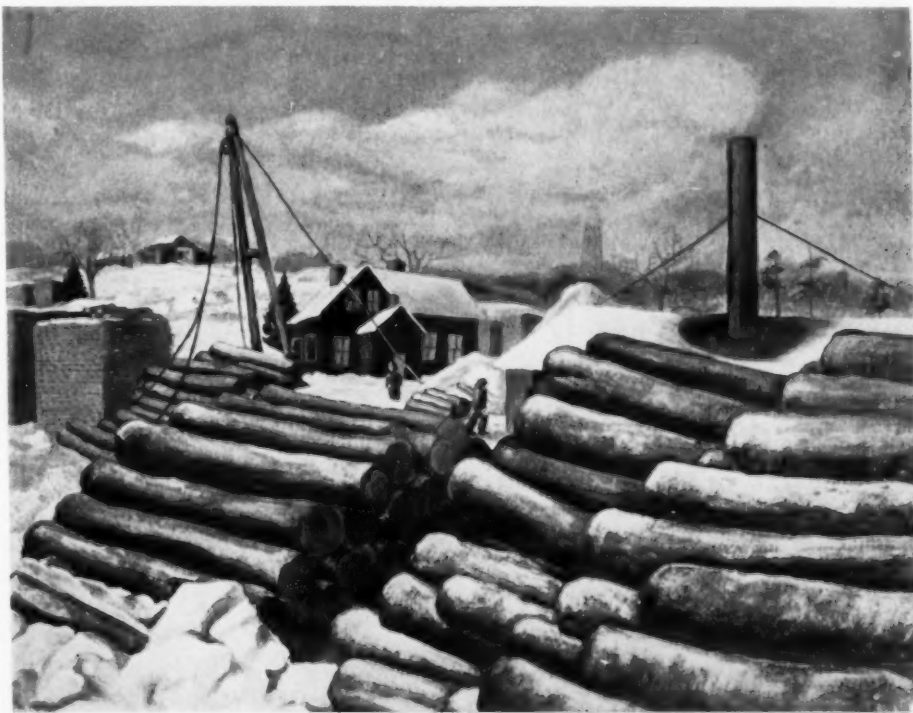
To its collection of American silver, which includes works both by Winslow and by his two contemporaries, Dummer and Coney, the Museum of Fine Arts has thus been able to add another piece, remarkable both for its beauty and for its comparative rarity.

NEW YORK: AN IMPORTANT TAPESTRY AND OTHER GIFTS TO COOPER UNION

A RARE sixteenth century Brussels tapestry depicting the meeting of Priam, father of Paris, and Helen of Troy has been given to the Cooper Union Museum for the Arts of Decoration by Miss Florence Mathews in memory of her brother, Charles Thompson Mathews, who was a member of the former Council for the Museum. This gift is the most important one of the year.

The tapestry, eleven by eleven and a half feet, is believed to be one of a pair, the figures and landscapes of which were designed by Michael Coxie, Flemish historical painter. It is thought to have been woven in the studio of Jacques Geuglesn about 1590.

The figures of the principal design are on horseback. An inscription woven into the top border states that Alexander, or Paris, is presenting Helen, wife of Menelaus, to Priam, king of Troy. Jupiter and Mars are pictured in the side borders, while maidens in the lower corners of the border represent mathematics and architecture. It is assumed that music and painting, the remaining two of the four arts,



EXHIBITED AT THE MILWAUKEE ART INSTITUTE
"LOG DECKS, MERCER," BY MITZIE BLECK, AWARDED THE FIRST PRIZE

were illustrated in the border of the other tapestry of the pair.

The tapestry has been hung in the Museum, which has arranged an exhibition of recent acquisitions under the direction of Miss Mary Gibson, curator.

Among the over two thousand gifts received by the Museum during the past year are ceramics, costumes, glass, sketches, drawings, prints, engravings, needlework, furniture, lace, and textiles. A collection of photographs of contemporary French industrial art objects and techniques has recently been purchased by the Friends of the Museum.

The sketches drawn by Augustus Saint-Gaudens for his design of the monument erected to Peter Cooper in Cooper Square were the gift of Homer Saint-Gaudens, son of the sculptor. One of the sketches appears on the bottom of a concert program. Two other Saint-Gaudens sketches of about 1800 are designs for a bronze plaque commemorating Violet Sargent. Stanford White's drawings for a proposed tomb for Peter Cooper were given to the Museum by Laurence Grant White.

PROVIDENCE: A LOAN OF TEXTILES

THE Museum of the Rhode Island School of Design is currently announcing an exhibition of Oriental costumes and other textiles, including those from India, Persia and Sumatra, all lent by Miss Lucy T. Aldrich. Of exquisite workmanship both in weaving and embroidery, the textiles are particularly arresting for their vivid colorings and magnificent design.

The sari or Indian woman's garment is wound around the body to form a skirt and then carried up over the head, falling finally over the right arm. In this collection, there are many gorgeous types of the sari. One of the eighteenth century was woven of pale terracotta colored gauze and over-spun gold threads and has delicate borders of peacocks and parrots in colors. It was given to the Museum by Miss Aldrich in 1937. Another sari is delightfully embroidered with birds and flowers in colors on dark blue satin. Several silk and gold brocaded Indian men's coats, one with trousers, give some idea of the splendor of this civilization in the eighteenth century.

There are also Kashmir shawls, all beautifully handwoven in rich as well as delicate colors. An Indian scarf of the seventeenth century has embroidered ends and borders worked in fine chainstitch with



LENT BY MISS LUCY T. ALDRICH TO THE RHODE ISLAND SCHOOL OF DESIGN
AN INDIAN EIGHTEENTH CENTURY BROCADED MAN'S COAT

tree-of-life motifs. This was probably the work of a Persian living in India. Among the other Indian textiles are women's tunics, trousers and head coverings, either embroidered or woven with all the delicacy and subtle coloration of the East.

A woven tomb cover in alternating areas of red, green and black with an Arabic inscription was used in the seventeenth century to decorate the tomb of a Persian poet.

Seventeenth century Persian embroideries have for their designs geometric motifs suggesting the tiling of their buildings. Silk and gold brocaded sashes worn in Persia in the eighteenth century may be seen as well as a piece of silk and gold brocade of the preceding period of Shah Abbas in the sixteenth century.

Some Sumatran skirts in red, combined with either gold or silver, are striking for their subtle designs and charm of color mellowed by the introduction of metal threads. Interspersed with these textiles are Moroccan, Greek (Yanina) and Turkish embroideries.

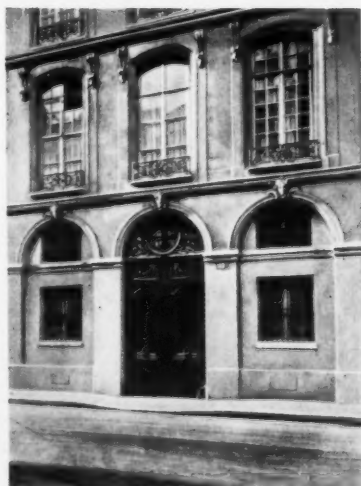
WORCESTER: A SHOW OF ANTIQUE GEMS

ONE of the most absorbing exhibitions to be held at the Worcester Art Museum this year

was the showing of ancient gems from the collection of Sir Arthur Evans which was the principal attraction at the Museum throughout the month of April.

Sir Arthur Evans, Honorary Keeper of the famous Ashmolean Museum of Oxford, is not only noted for his archaeological discoveries at Knossos, but also for this magnificent collection, the result of sixty years of connoisseurship, which boasts examples formerly in the Marlborough, the Morrison and the Makelyne Collections.

The earliest examples in his collection are seal-stones from Minoan Crete dating from about 3000 to 1200 B.C. Among these may be mentioned an almond-shaped sardonyx carved with the strong figure of a crouching lion which dates from the first half of the sixteenth century B.C., and a gold signet ring illustrative of the best late Minoan style, c. 1500 B.C. This ring, which was found on the floor of a rock-chamber tomb at Arkhanes in central Crete, represents a young man performing a back somersault over the back of a galloping bull—presumably not an unusual sight in the Minoan arena—



VIEW OF THE FACADE

FOR SALE IN PARIS

OLD HISTORICAL REGENCE MANSION

Fine boiseries and detached XV century pavilion in the courtyard.
Situated on the left bank of the Seine
in the Faubourg Saint-Germain.
All Modern Improvements.

Suitable for an art or antique dealer
or a private collector.

Write to M. E. LARCADE,
102 Rue du Bac, Paris



THE PAVILION IN THE COURTYARD

and the effect of life and speed achieved by such delicate means is amazing. The next group, in chronological order, consists of geometrical seals from various sources including Crete, Delos and Mycenae, and dating from about 1000 to 700 B.C. These are succeeded by a number of Melian and allied gems of c. 700 B.C. the most important of which was found at Peraia near Corinth and is of translucent green steatite ornamented with a representation of the Telamonian Ajax falling on his sword. So far as is known at present this is the earliest inscribed Greek gem. It bears the one word *Habivas* (Ajax). Among the archaic Greek works of about 600 to 450 B.C. is a carnelian scarab of unusual size, which represents in a vigorous manner a lion seizing a bull and is said to be the finest known of this period. Later examples trace the art of gem-cutting through the fourth century B.C. and the Hellenistic Age and include some particularly important portraits, among them those of Socrates and Alexander the Great.

A long list of Italian gems form the larger part of the collection, beginning with a small group of early Etruscan and Graeco-Etruscan scarabs, and including the earliest known representation of Mithras sacrificing the bull, a late Hellenistic work found near Nemea. Another unique item is a portrait cameo of Arabian sardonix representing Augustus, possibly the work of Dioskorides, to whom the Emperor gave the special right of executing his portrait.

Together with these is being shown a small Minoan ivory, also from the Evans Collection, representing a boy god and probably deriving from the same treasure chamber in the palace of Knossos as the ivory goddess owned by the Boston Museum of Fine Arts.

NEWARK: ONE MAN AND GROUP SHOWINGS AT THE COOPERATIVE GALLERY

AS A policy the Newark Gallery has, since its founding, shown for the past three years the works by the younger and little known artists of New Jersey. It has not, however, limited itself to New Jersey artists, the paintings by living American artists from all sections of the country have been exhibited.

Thus far, the gallery has for the past season exhibited paintings by Joseph Stella, Bernar Gussow, William S. Loughran with a first one man show, John R. Grabach, Frank Bailey and a score of group shows introducing for the first time many younger artists of Newark and vicinity. Graphic art has not been omitted from the galleries program. It has exhibited in the adjoining rooms etchings, lithographs, wood-cuts and photography by Irving Rusinow, Raphael Soyer, Anne S. Marsh, Leonard Pytlak, John Sloan, Harry Wickey, Ben Rasnik and others.

As its current offering there is on view a portrait exhibition in which Vincent Canadé, Frank Dailey, Bernar Gussow and Gus Mager are represented by self-portraits. The well known caricaturist, Gropper, has contributed a humorous version of General Franco, and Joe Jones is showing a portrait of the writer, Jack Conroy. George Luks, who was given a memorial exhibition at the Newark Museum a few years ago, is represented by a characteristic oil, *Paris*, lent by Mr. Arthur F. Egner of the Newark Museum. Further works of interest are Joseph Stella's *Portrait of Edna St. Vincent Millay* and canvases by Grabach, Pascin and Raphael Soyer.

Simultaneously Hubert Davis, a graphic artist of the younger group of American print makers, is having a one man show of lithographs and drawings at these galleries.

Davis is a resident of Princeton, New Jersey, and an artist who has concentrated on depicting, with feeling, the American scenes.

Rural America commands his attention and the show in this case includes *Farm Boy*, *Farmyard in Autumn*, *Coal Region*, *Canal* by *Moonlight* and *Whiskey Row* among others. He is one of the many fine artists discovered by the Graphic Art Project of the W.P.A.

Davis has had two one man shows previously. Both were held in New York City. He is represented in the Whitney Museum and in the Newark Public Library Print Department and in numerous private collections.

KANSAS CITY: GIFT OF A PAINTING TO THE W. R. NELSON GALLERY

THE collection of contemporary American paintings in the William Rockhill Nelson Gallery and Atkins Museum has just been enriched by the gift of a flower piece, *Mountain Laurel* by

"CHRISTIE'S" LONDON, ENGLAND

For over one hundred and fifty years CHRISTIE'S has been world renowned. They have had the privilege of selling, in their Great Rooms, most of the Famous Collections of Works of Art which have been dispersed at auction in England over that period, and their unrivalled experience is at the disposal of all who may wish to consult them regarding the sale of

ANCIENT & MODERN PICTURES, DRAWINGS & ENGRAVINGS, ENGLISH, CONTINENTAL & ORIENTAL PORCELAIN & POTTERY, TAPESTRY, DECORATIVE FURNITURE, CARPETS, BRONZES, MINIATURES, SNUFF BOXES & OBJECTS OF VERTU, SILVER & JEWELS

The Commission, in the event of a sale being effected, is SEVEN AND A HALF PER CENT ONLY and this includes ALL advertising and catalogue expenses.

For BOOKS AND MANUSCRIPTS, COINS MEDALS, GREEK, ROMAN AND OTHER ANTIQUES AND RELICS the commission is Twelve and a half per cent.

The particularly moderate commission charged for Sales might well be borne in mind by those who have not already consulted

CHRISTIE, MANSON & WOODS

8 KING STREET, ST. JAMES'S SQUARE, LONDON, ENGLAND

From whom full Particulars and Advice can be had on enquiry

Telephone: Whitehall 5056

Cables: "Christiart, Piccy, London"

SPRING EXHIBITION

RECENT PAINTINGS BY

RICHARD BLOW
DANIEL CELENTANO
JOHN STEUART CURRY
THEODORE CZEBOTAR
OLIN DOWS
GEORGE GROSZ
JOHN HELIKER
ALEXANDER JAMES
DORIS LEE

MOLLY LUCE
DAVID McCOSH
FRANK MECHAU
DUDLEY MORRIS
HOBSON PITTMAN
ANDREE RUELLAN
LEE TOWNSEND
JAMES TURNBULL
PAUL WESCOTT

UNTIL JUNE 30TH

WALKER
GALLERIES

108 EAST FIFTY-SEVENTH STREET, NEW YORK



THE SPANISH ART GALLERY, Ltd. TOMAS HARRIS, Ltd.

beg to announce the
REMOVAL
of their business from
50 Conduit Street, W. 1.

to

6, CHESTERFIELD GARDENS
Curzon Street, London, W. 1.
in June, 1938.

Owing to the acquisition by the City of Westminster of a portion of our Conduit Street Galleries for the extension of Savile Row, it has become necessary for us to move. We have been fortunate enough to secure the fine property, No. 6, Chesterfield Gardens, W.1., which provides us with more spacious galleries.

Cables: Barmaster, London

C. T. LOO & CO.

CHINESE ANTIQUES

41 EAST 57th STREET (Fuller Bldg.) NEW YORK
Shanghai 48 Rue de Courcelles, Paris Peiping

ARNOLD SELIGMANN REY & CO., Inc.

11 EAST 52nd STREET, NEW YORK

WORKS of ART-PICTURES

FOREIGN CORRESPONDENTS:

ARNOLD SELIGMANN et FILS
23 Place Vendôme, PARIS

ARNOLD SELIGMANN, TREVOR & CO., Ltd.
53 Grosvenor Street, LONDON

NEWHOUSE GALLERIES INC

formerly EHRICH-NEWHOUSE GALLERIES, INC

PAINTINGS

5 EAST 57TH STREET, NEW YORK

Antiques of Distinction

Furniture, Tapestries

OLD MASTERS

KunsthauS

MALMEDÉ

COLOGNE/Rh.

33 Sachsenhausen

LOEWI

Period Rooms

Old Furniture

Early Textiles

Antique Rugs

PALAZZO NANI
VENICE, ITALY

San Trovaso 960

Andrée Ruellan, who recently won a prize at the Worcester Biennial Exhibition. The painting was represented by a local organization in memory of Mrs. Almaretta Morgan and it will be featured as the masterpiece for the month of May.

It is an unstudied arrangement of mountain laurel flowers in a Victorian glass vase, placed on an old-fashioned square piano. On the wall in the background is an aquatint of Paris showing the Rue de la Paix and the Place Vendôme. The colors are a subtle harmony of soft pinks, tans, rich browns, the deep green of the shiny leaves and a touch of blue in the vase and the print.

STATE COLLEGE: ONE MAN SHOWING OF H. FLETCHER; PENNSYLVANIA ARTISTS

THE Division of Fine Arts of the Department of Architecture at the Pennsylvania State College has been showing an exhibition of paintings and lithographs by Hartley Fletcher. Miss Fletcher, who is a member of the Division of Fine Arts at the College, has exhibited in Seattle, Portland, Chicago, Hartford and Philadelphia.

Her work is unusually varied in subject and treatment and shows no dependence on the painters with whom she has studied. The paint is often sober, sometimes rich and full, as in *Repose*, occasionally light and clear. The paintings are interesting for their firm drawing as well as for their color, and as much for the sense of things experienced as for their technical competence.

A current showing is devoted to the work of a group of Central Pennsylvania painters and includes mining pictures by Lawrence Whitaker, Edwin Zoller, Lucy Lederer and others.

NEW YORK: A LOGICAL NEW CHARITY, THE GREATER NEW YORK FUND

CONCERNING art and antique dealers as much as any other form of commercial endeavor, the institution of the Greater New York Fund which is currently making its first appeal to the employers and employees of New York businesses, represents the first unification in the largest city in the world, of all forces of charity, organized for the benefit of hospitals and welfare work of all races and creeds in the greater city.

Already a long established part of life in other American cities, the non-sectarian general fund not alone restores a proper dignity to charity by eliminating a painful succession of "drives" for individual organizations, but it also benefits the individual donor by gathering all the objects of his assistance under one roof and consequently allowing him to plan and budget his charitable gifts. Since most American firms dealing in works of art are located in New York, and since their connections with the public are so extensive and varied that nearly every charity appeal of the past has been addressed to them, the Greater New York Fund will provide a welcome opportunity to concentrate their charitable activities with regard for the humanities and the sensible conduct of their affairs.

The officers of the Greater New York Fund are: James G. Blaine, Chairman; John S. Burke, Winthrop Rockefeller and Paul Felix Warburg, Vice-Chairmen; the offices of the 1938 campaign are at 52 Broadway. It is to be hoped that firms and individuals connected with the metropolitan art trade will give to the Fund with the same enthusiasm that has characterized its inception throughout the commercial world of New York.

New Exhibitions of the Week

(Continued from page 15)

of an eggplant and a glass pitcher to offset the more brilliant tone of the fruit. An absorption with the effects of shadow sometimes tends to give her canvases a theatrical feeling, when the blues and purples are allowed to predominate. The most attractive paintings are out in the sun, such as *Afternoon*, *Sugar Hill*.

AT Contemporary Arts a Pennsylvania artist, Alice Neel, is holding her first one man show in New York. Beneath the appearances of people, houses and landscapes, this artist searches for both general forms and particular personalities. The "classic front" of a building and the portraits of Mr. Green and the children Luisito and Amos are characters made real and familiar to the observer. Much of Alice Neel's work is based on flat decorative patterns which are invariably subordinated to the mood of the subject. When the artist departs radically from reality she falls short of her poetic

aims. *Landscape*, an attempt to create a fanciful vision of a tiny hut on an island atop a hill, is an example of her less felicitous style.

THE Mercury Galleries, recently joining forces with the Art Mart, are showing landscapes and paintings of the sea by Edouard Rigelé. *Quiet Waters* is a realistically conceived view but painted with care. This artist's color, when it is not controlled, is very strident, but in the subdued tonality of *Sand Dunes* he achieves a good effect.

CHILDREN's art brightens up the walls of the East River Gallery in the current exhibition. Drawn from private collections, schools, settlement houses and the Federal Art Project, they represent children from different social environments and different art classes. In age they range from six to fourteen. Watercolors prevail, but a single sculpture, *Viol Player* from Recreations Rooms and Settlement, is one of the most diverting of the works exhibited. It is an astonishing performance for a child of eleven, fulfilling more than the plastic demands of three dimensional objects by creating a mood in sensitive harmony with the subject.

About the paintings, several observations can be made. Obviously, the often praised freshness, naïveté, spontaneity and unspoiled qualities of children's art are true, if at all, only relatively. For instance, the strike scene and rainstorm paintings by L. V. D., aged ten, of the Greenwich Country Day School, and a boat scene by a thirteen year old pupil of the Dalton School, are sophisticated paintings by artists who, though young, have already received careful training through which they have learned to express their native ability. Proof lies in the influences of the teachers' art which are detected in the paintings of the students in the classes of Ben-Zion and Joseph Solman. From Ben-Zion's class comes Louis Navar's publicized painting, *The Butcher*, acquired by the Museum of Modern Art during the exhibition of the Federal Art Project last year. Nicky Messino's painting of the Empire State Building is executed with a heavy black, enchainning line, reflection of the strong, formal designs of Ben-Zion's art. Another of this artist's young pupils, Londino Capello, aged ten, shows, by his decorative painting of a still-life on a tilted table top, that conditioning by art forms that meet the observant eye everywhere—in the subway, on the streets, in school books, and so on—leaves few artistic children untouched. Thus many of these colorful, decorative and enchanting works of young artists, are no more "children's art" than the art of many primitive peoples is primitive.

International Watercolorists

(Continued from page 12)

Various illustrators are included in this exhibition. Denys Wortman shows an amusing beach scene; Aaron Sopher, a delightful comment on the bus at Provincetown at the height of the art colony season; William McNulty shows a New York episode. Humorous examples are plentiful. Sherman Ravenson shows a most amusing one of a woman painting in the Gloucester art colony and Peggy Bacon exhibits a pastel of a mother walking along furiously with her child and dog in front of a barber shop. Adolf Dehn contributes a well known composition of nuns painting beside a pond and Louis Eilshemius a delightful study of nymphs bathing. The American scene is well represented in charming interiors by Hobson Pittman.

The Congressmen of Art

(Continued from page 10)

Fresh, imaginative views of small town life have been well executed by Mary Early in *Houses by the Track*, *Hopewell Junction* by Harry Hering, and Renée Lahm in *Pins and Needles* has given atmosphere and meaning to a group of workers around a table. Niles Spencer's *Steel Country*, though glum in color, is a handsome composition of reduced forms.

Among the paintings which stand on their own feet as works of art, and have been inspired by the war and Fascism against which the American Artists' Congress is opposed as a group, are Peter Blume's sharp, stinging *Monk*, 1938, and Ishagaki's richly colored and wrought *Victim of War*, one of the best paintings in the show. Lucile Blanch's infinitely telling *Afternoon in Spain* and Tschacbasov's satire of Hitler called *High Command* are two aspects of a painter's reaction to cruelty.

ALEX. REID & LEFEVRE, LTD.

XIX & XX CENTURY FRENCH PAINTINGS

1^A, KING STREET, ST. JAMES'S, LONDON, S.W.1.

CABLES: "DRAWINGS, LONDON"

BIGNOU GALLERY

GEORGES F. KELLER, Director

SELECTED FRENCH PAINTINGS

32 EAST 57th STREET

NEW YORK

8 RUE LA BOETIE, PARIS

SCHAEFFER GALLERIES

INC.

PAINTINGS

61 EAST 57th STREET, NEW YORK

AMERICAN AGENTS FOR MESSRS. D. KATZ, DIEREN, HOLLAND

BY APPOINTMENT

D. KATZ

XVII CENTURY
DUTCH PAINTINGS
ITALIAN PRIMITIVES
ANTIQUÉ FURNITURE
& WORKS OF ART

—DIEREN, HOLLAND—

Twenty minutes from the railway station at Arnhem, Holland
AMERICAN AGENTS: SCHAEFFER GALLERIES, INC., NEW YORK

FAMOUS

MODERN ART CENTRE

IN LEICESTER SQUARE

THE LEICESTER GALLERIES

LONDON

*When in Holland visit***THE BACHSTITZ GALLERY**

THE HAGUE: 11 Surinamestraat

Select Old Masters—Works of Art

GREEK ROMAN RENAISSANCE MEDIAEVAL

RALPH M. CHAIT GALLERIESTHE NOTED BAERWALD COLLECTION OF
CHINESE PORCELAIN

600 MADISON AVENUE

NEW YORK

ROSENGART

XIX AND XX CENTURY FRENCH PAINTINGS

HALDENSTRASSE 11 **LUCERNE** SWITZERLAND**PIERRE MATISSE**

51 EAST 57TH STREET, NEW YORK

BUYS & SELLS

**MODERN FRENCH PAINTINGS
AFRICAN & PRE-COLOMBIAN ART****CHARLES RATTON**

14 RUE DE MARIGNAN, PARIS

PRIMITIVE ARTS**LILIENFELD GALLERIES**

PAINTINGS

21 EAST 57th STREET

NEW YORK

HOWARD YOUNG

GALLERIES

OLD AND MODERN PAINTINGS

NEW YORK
677 FIFTH AVENUELONDON
35 OLD BOND ST.

EXHIBITED AT THE GALLERIES OF MESSRS. FRANK T. SABIN

"VIEW OF ST. GEORGE'S," A DRAWING BY J. MILLER, 1783

The Art News of London

AN EXHIBITION arousing some of the most delightful and nostalgic reminiscences is one which was recently held at the New Bond Street galleries of Messrs. Frank Sabin which was devoted to views of old London, many of them showing historical sites long since vanished, all of them unique documents of a romantic past. From the eighteenth century views of Jukes and Sutton Nichols and the colored aquatints of Malton, whose carefully compiled series, *Picturesque Tour through London and Westminster*, was one of the most delightful features of the show, these prints lead up to early Victorian London, with the finely drawn, velvety lithographs of the Thomas Schotter Boys. The pastoral charm of many sites now completely engulfed by the town, the delicate, precise drawing of architectural detail, and above all the documentation of such forgotten festivals as the Frost Fair, which celebrated the freezing over of the Thames in 1814, made the show a particularly rewarding one. The Horse Guards in Whitehall and dandies airing themselves in Hyde Park also provided lively and decorative material. An admirably illustrated catalogue abounding in historical references greatly added to the visitor's enjoyment.

THE last two months have seen the addition of a series of important gifts and purchases to the British Museum. One of the earliest and most curious of these is a Viking carving, the only known example of the animal-headed ship ornaments mentioned in the Sagas and which are also recorded in tomb inscriptions. Almost five feet in length, the piece, which may be either a figure-head or a stern post, is carved into the likeness of the head of a bird with decorative motifs running down the shaft. It has been dated with reasonable certainty in the ninth century and, as such, is the oldest Viking object outside of Scandinavia.

Through the generosity of the late Wallace Eliot the Museum has also received a large share of the famous Eliot Collection of pottery and porcelain. Staffordshire, Derby, Worcester and Chelsea ware are particularly well represented, of the latter, there being a valuable figure of a man playing bagpipes marked with the initials of the founder of the Derby factory. The earliest dated English porcelain figure is also present, a copy of a seventeenth century Italian model.

Lord Wakefield, who at the same time gave to the Museum a fine series of heraldic manuscripts from the Clumber Library, recently presented the Print Room with two rare prints after Alken. To the same department came a series of works by contemporary Roumanians who have lately been showing in London, the first perfect copy of Blake's *Edward and Eleanor*, and some early Italian engravings from the collection of Friedrich August II of Saxony.

The National Art Collections Fund is responsible for the acquisition of a fine Italian sixteenth century reliquary deriving from the Durlacher Sale held recently at Christie's. Made of rock crystal and gold and richly enhanced with jewels and enamel work, this is perhaps the most important piece of Renaissance jewelry to be added to the Museum's Italian Renaissance collections.

COMING AUCTIONS

Beveridge-Earle Old and Modern Masters

PAINTINGS of various schools, including works by English, Dutch and Venetian masters, and a notable collection of nineteenth century art, will go on exhibition at the American Art Association, Anderson Galleries on Saturday, May 14. Comprising properties of Mrs. A. J. Beveridge of Indianapolis, Indiana, and other owners, together with property from the estate of the late Mary L. C. Earle, removed from "Dorset Lodge," Old Westbury, L. I., the collection will be sold by auction on Friday afternoon, May 20.

Among the paintings of the Renaissance are *A Procuratore of Venice* by Jacopo Tintoretto and *Portrait of Maffio Veniero* given to G. B. Moroni. Examples of the work of seventeenth century Dutch masters include a pair of very interesting *Portraits of Patricians*, eight and one-half inches high and six and one-half inches wide, by Bartholomeus Maton, a pupil of Gerard Dou, who was



BEVERIDGE-EARLE SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
BARTHOLOMEUS MATON: "PORTRAIT OF A PATRICIAN"

renowned for his small portraits, and a miniature *Portrait of the Doctor Muskel* by Peter Mierevelt. There are also a number of interesting seventeenth and eighteenth century English portraits, and the German nineteenth century romantic school is represented.

Nineteenth and twentieth century American and European paintings include two excellent landscapes by Ernest Lawson, A.N.A.; *Adobe Village* by Thomas Moran, N.A., and *Indian Fantasy* by J. M. W. Turner, a dramatic ceremonial portrayed by a multitude of figures in Oriental garb. *Pigs*, by the eighteenth century English painter George Morland, is an informal barnyard scene.

Liggett-Wanamaker Books & Rare Americana

THE American Art Association-Anderson Galleries will sell by auction the afternoons of May 26 one of the two finest recorded documents signed by Thomas Lynch, Jr., Signer of the Declaration of Independence, from South Carolina, by far the rarest and most sought for of American Revolutionary autographs. This magnificent document, which comes direct from the archives of the State of South Carolina, is present in a collection of Americana, historical and literary autographs, library sets, and first editions from the libraries of the late Musa Bence Liggett of Boston, Mass.; the late John Wanamaker of Philadelphia, Pa.; and the late Willis Vickery of Cleveland, Ohio, with other properties, to be sold Wednesday and Thursday afternoons, May 25 and 26, following exhibition from May 18.

Additional interest is given the collection by the presence in the

**IMPRESSIONIST AND
POST-IMPRESSIONIST PAINTINGS**
THROUGH MAY
CARROLL CARSTAIRS
11 EAST 57th STREET, NEW YORK

THE FINE ART SOCIETY LTD.
Established 60 Years
DEALERS IN
FINE ETCHINGS
by **OLD and MODERN MASTERS**
148, NEW BOND STREET, LONDON, W.1.
CABLES: FINART, LONDON

BALAY & CARRÉ
(Roland Balay & Louis Carré)
PAINTINGS AND SCULPTURES OF ALL PERIODS
10 AVENUE DE MESSINE, PARIS

NEW YORK UNIVERSITY

SUMMER ART CENTER
offers courses in
**DESIGN, DRAWING,
PAINTING**
for
students and teachers of art who
plan to spend time in New York this
summer.

School of Architecture & Allied Arts

Schedule: Architectural Design, Free-hand Drawing . . . June 20-July 30. Water Color, Oil Painting, Life Drawing, Life Painting, Freehand Drawing, Anatomy, Mechanical Drawing . . . July 6-Aug. 17.

University Credit granted those who qualify.

Residence Bureau maintained for convenience of out of town students.

For Information about courses, fees, etc., send for Bulletin 43: Summer Art Center, New York University, 1071 Sixth Avenue at 41st Street, New York.

VALENTINE GALLERY
16 EAST 57 STREET, NEW YORK

VAGIS
STONE SCULPTURES

FERGUSON
WATER-COLORS

S. F. ARAM
PAINTINGS BY OLD MASTERS
71 EAST 57th STREET NEW YORK

FRENCH ART GALLERIES, Inc.
Modern French Paintings
51 EAST 57th STREET NEW YORK

A NEW
DAWSON PRINT



Wind and Sun
(The Lightning)

See Montague Dawson's Famous Paintings and Reproductions at all good Picture Shops

Sole Agents and Publishers

Frost & Reed, Ltd.

10 Clare St., Bristol, England

LONDON GALLERIES:

26c, King St., St. James's, S.W.1.



OBJETS D'ART
from the
IMPERIAL PALACES
OF OLD RUSSIA
On Exhibit

Visitors Cordially Invited

Hammer Galleries, Inc.

682 Fifth Avenue
New York

FINDLAY

GALLERIES

8 East 57th St., New York

Paintings

KANSAS CITY

CHICAGO

PAUL

REINHARDT
GALLERIES

730 Fifth Ave., New York



POWELL ET AL. SALE: PARKE-BERNET GALLERIES
SOME EIGHTEENTH CENTURY MINIATURES AND BIBELOTS

sale of paintings and drawings of interest to the bibliophile, particularly a superb portrait drawing of Keats by or after Joseph Severn, apparently either a copy from the original charcoal drawing made by Severn in 1818 or an original pencil sketch by him of the same pose; an original portrait in oils of Ben Jonson, executed upon a copper panel; an extensive collection of drawn and etched portraits of celebrities, by Robert Kaston, each portrait either inscribed or signed by the subject, including Whistler, Ziem, Orpen, Picasso, Monet, Zuloaga, Renoir, Rodin, Fantin-Latour, and many others; and a collection of original watercolor flower paintings by Addie Van Zandt, one of the early American painters whose work is extremely scarce.

Powell et al. Objets d'Art & Furnishings

FRENCH eighteenth century furniture, precious objects including gold boxes and miniatures, Chinese snuff bottles in ivory and semi-precious minerals, Oriental prayer rugs, and other art property, including a plaster bust of John Paul Jones made from the Houdon original in the Louvre, comprising property of the estate of Mrs. Stephen A. Powell of New York, property of J. B. McCollum of New York and of other New York private collectors, with additions from other owners will be dispersed at public sale at the Parke-Bernet Galleries, Inc., on the afternoons of May 19 and 20. The collection will be on view to the public starting Saturday, May 14, until time of sale.

Examples of the French goldsmith's art are among the most valuable items in the sale. Most of these beautiful gold boxes are of the eighteenth century, but one of the most important is of the Napoleonic era; a heavy oval piece in two colors of gold, finely worked, its lid is mounted with a miniature of the Emperor by Daniel Saint, and a presentation inscription from the Emperor is engraved inside the lid. An unusual Louis XV gold-mounted agate box set with brilliants is in the form of a woman's head wearing a mask. Several English eighteenth century miniatures includes a likeness of Robert Burns, the poet, attributed to the celebrated Alexander Nasmyth. A repeating watch by Daniel Quare (London, 1648-1724) has an enamel case painted with the Holy Family and landscape vignettes.

The large group of French furniture offers in variety pieces of the Louis XV and Louis XVI periods. Particularly notable are three choicely carved walnut armchairs, one with the stamp of Pierre Bernard who worked for the royal family, a leading furniture maker of the Louis XV period, followed in the catalogue by a matching settee by I. Pothier. Several Louis XV finely inlaid kingwood commodes are also outstanding.

The collection of Chinese snuff bottles present in the sale is especially notable for a Chia Ch'ing series of twelve finely carved and polychromed ivory bottles in the form of charming small figures of ladies, their removable heads serving as stoppers. The single-color and decorated porcelains include many examples at one time in the well-known Havemeyer Collection; there are present K'ang-hsi blue and white and turquoise blue and Ch'ien-lung *famille rose*. A group of antique textiles features French brocades and Spanish velvets.

The sale is completed with Oriental rugs, books including sets of famous authors in fine bindings, Limoges and other porcelain table services, glass, decorative and table silver, Persian miniatures, and carved wood figures of the sixteenth century.

OLD
ENGLISH
SILVER



• COLLECTIONS •
• INDIVIDUAL PIECES •
• PURCHASED •

ROBERT
ENSKO
INCORPORATED

NEW YORK

JACOB HIRSCH

ANTIQUITIES & NUMISMATICS, INC.

30 WEST 54 STREET, NEW YORK

NUMISMATICS

WORKS of ART

EGYPTIAN-GREEK-ROMAN
MEDIAEVAL-RENAISSANCE

PAINTINGS

J. HIRSCH & CIE., PARIS
11 RUE ROYALE

**COLORADO SPRINGS
FINE ARTS CENTER**

Summer School

JUNE 27 TO AUGUST 20, 1938

Henry Varnum Poor, Director of Art School
Landscape Painting . . . Henry Varnum Poor
Life Class Frank Mechau
Mural Decoration Poor and Mechau
etching and Lithography . . . Lawrence Barratt
Children's Art Class Betty Klug

Tuition for each class: \$15 for four weeks
Evening Life Class: \$8 for four weeks
Children's Classes: \$7.50 and \$4 for four weeks
Address: STANLEY LOTHROP, General Director

JULIUS LOWY

[INC.]

High Grade
Picture Frames

Antiques & Reproductions

RESTORING—REGILDING
RELINING

730 Fifth Avenue, New York

TO BETTER
SERVE YOU

You will receive greater enjoyment from THE ART NEWS if you keep your issues in a binder. We supply, at cost, a single binder that will hold a full year's issues. You can obtain it by mailing your check for \$1.75 to THE ART NEWS, 136 East 57th Street, New York.

SYMONS GALLERIES INC.

now in their
NEW BUILDING
at
12 EAST 53 STREET
NEW YORK
Telephone PLaza 3-3842

PIERO TOZZI

Antique Paintings
Objects of Art

32 EAST 57 STREET, NEW YORK
99 Via Mannelli Florence, Italy

LIVING ART OLD AND MODERN

J. B. NEUMANN
509 Madison Avenue, New York

N. M. Acquavella Galleries

Old & Modern Paintings
598 MADISON AV., NEW YORK

BELLINI Paintings & Works of Art LUNGARNO SODERINI 3 FLORENCE, ITALY

CHAO MING CHEN
Chinese Antiques
Established in the United States
in 1920
339-341 East 29th St.
BALTIMORE, MD.

OLD MASTERS
ALL PERIODS • ALL SCHOOLS
PAUL LARSEN
34, Duke Street, London, S.W.1.

Ferargil Galleries
Frederic Newlin Price
63 East 57 St., New York

EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A. C. A., 52 W. 8.	Hy Cohen: Paintings, to May 20	
Ackermann, 50 E. 57.	English XVIII Century Sideboards, to June 1	
American Woman's,		
353 W. 57.	Members' Group Show: Paintings, Sculpture, to Oct. 1	
Architectural League,		
115 E. 40.	National Sculptors Society: Photographs, to May 21	
	Bas-reliefs for Lindsey Morris Prize, to May 21	
Argent, 42 W. 57.	Summer Show; Luisina Ordonez: Paintings, May 16-28	
Babcock, 38 E. 58.	American Paintings, to May 31	
Bignou, 32 E. 57.	Modern French Paintings, to May 30	
Boyer, 69 E. 57.	Alberto Magnelli: Paintings, to May 25	
Brooklyn Museum.	Techniques of Chinese Art, to June 6	
Buchholz, 32 E. 57.	Kaethe Kollwitz: Sculpture and Drawings, to June 1	
Carstairs, 11 E. 57.	Impressionist, Post-Impressionist Paintings, to June 1	
Columbia University.	Contemporary Artists: Paintings, to May 16	
Contemporary Arts, 38 W. 57.	Alice Neel: Paintings, to May 21	
Delphic, 44 W. 56.	Mori; Rodman; Marros: Paintings, to May 21	
Downtown, 113 W. 13.	David Fredenthal: Paintings, to May 21	
Durand-Ruel, 12 E. 57.	XIX, XX Century Paintings, to June 1	
East River, 358 E. 57.	Two Years Review: Paintings, May 17-28	
Eighth St. Playhouse.	Fraser: Paintings, to June 1	
Ferargil, 63 E. 57.	Lauren Ford: Paintings, to May 21	
Findlay, 8 E. 57.	Modern French Paintings, to June 1	
French Art, 51 E. 57.	Modern French Paintings, to June 1	
Freund, 50 E. 57.	Contemporary Sculpture, May 16-June 1	
Gimpel, 2 E. 57.	Rodin: Sculpture, to June 1	
Grand Central, 15 Vanderbilt.	Prix de Rome Winners, May 16-21	
	Gerome Brush: Drawings, May 17-28	
Grand Central, 1 E. 51.	Paul King: Paintings, to May 21	
Grand Central Palace.	Annual Show: Independent Artists, to May 18	
Harlow, 620 Fifth.	Prints by Old and Modern Masters, to June 1	
Harriman, 63 E. 57.	Egon Vitalis Biel: Drawings, to May 28	
Keppel, 71 E. 57.	Romantic Lithographs, to June 1	
Kleemann, 38 E. 57.	Paintings by Americans, to May 30	
Knoedler, 14 E. 57.	XV and XVI Century Prints, to June 1	
Kraushaar, 730 Fifth.	Randall Davey: Paintings, to May 21	
John Levy, 1 E. 57.	English XVIII Century Paintings, to June 1	
Lilienfeld, 21 E. 57.	Old and Modern Masters, to June 1	
Macbeth, 11 E. 57.	Winslow Homer: Watercolors, to May 31	
Matisse, 51 E. 57.	Joan Miro: Paintings, to May 21	
Mayer, 41 E. 57.	Hassam; Zorn: Etchings, May 16-June 4	
Mercury, 4 E. 8.	Group Show: Paintings, Sculpture, May 18-30	
Metropolitan Museum of Art.	French Silver, May 18-July 1	
	Early Pattern Books, to May 30	
	Walter Gay: Paintings, to May 30	
Midtown, 605 Madison.	M. H. Adler; Isaac Soyer: Paintings, to May 21	
Milch, 108 W. 57.	Selected American Paintings, to May 31	
Miller, 24 W. 55.	Textiles and Rugs, to May 30	
Montross, 758 Fifth.	Arthur Schwieder Group: Paintings, to May 21	
Morgan, 106 E. 57.	Lithographs in Color, to Aug. 1	
Morton, 130 W. 57.	Twenty Sponsored Artists: Paintings, to May 18	
Municipal, 3 E. 67.	New York Artists: Paintings, Sculpture, to May 29	
Museum of the City of New York.	The Circus, to June 1	
Museum of Modern Art, 14 W. 49.	Masters of Popular Painting, to June 28	
Neumann, 509 Madison.	Group Show: Paintings, to May 21	
New School, 66 W. 12.	Milton Gluck: Photographs, to May 21	
	Philadelphia Artists' Union: Paintings, to May 30	
New York Public Library.	Artists of Aloofness: Prints, to May 31	
N. Y. Physicians, 2 E. 103.	Group Show: Paintings, to May 21	
Nierendorf, 21 E. 57.	Schmitt-Rottluff: Paintings, to May 23	
Outdoor, Park at 39.	Sculptors' Guild: Group Show, to May 15	
Passadoit, 121 E. 57.	"The Ten": Paintings, to May 21	
Perls, 32 E. 58.	Modern Primitives of Paris: Paintings, to May 31	
Rehn, 683 Fifth.	Spring Show: Paintings, to June 1	
Reinhardt, 730 Fifth.	Colucci: Paintings, to May 21	
Romeyn, 32 E. 57.	de Querquis: Painting on Mirrors, to July 1	
Schaeffer, 61 E. 57.	Old Masters, to June 1	
Schultheis,		
15 Maiden Lane.	Sporting Prints; Old New York Views, to June 1	
Jacques Seligmann, 3 E. 51.	Charles Shannon: Paintings, to May 28	
Studio Guild, 730 Fifth.	Five One Man Shows: Paintings, May 16-21	
Sullivan, 460 Park.	Spanish Embroideries, Textiles, May 10-June 15	
Tricker, 19 W. 57.	Pennsylvania Farm Painters, to May 31	
Uptown, 29 W. End.	Judson Briggs: Paintings, to May 29	
Valentine, 16 E. 57.	Ferguson: Paintings; Vagis: Sculpture, to May 21	
Walker, 108 E. 57.	Spring Exhibition: Paintings, May 16-June 30	
H. D. Walker, 38 E. 57.	Kaethe Kollwitz: Prints, to June 4	
Wanamaker,		
Astor Place.	Annual Show: American Artists' Congress, to May 21	
Westermann, 20 W. 48.	Masters of the XX Century, to June 1	
Weyhe, 794 Lexington.	Selected Prints and Drawings, to June 1	
Whitney,		
10 W. 8.	Paintings, Sculpture from the Permanent Collection May 17-27	
Ruby Ross Wood, 460 Park.	Fantasy in Decoration, to May 21	
Yamanaka, 680 Fifth.	Oriental Silver and Gold, May 16-31	

L. ALAVOINE & Co.

Interior Decorations
Furniture, Tapestries
Objets d'art

712 FIFTH AVENUE
New York
42 AVENUE KLEBER
Paris

NON-OBJECTIVE
PAINTINGS

ALBERTO MAGNELLI

To May 31

BOYER GALLERIES 69 EAST 57TH STREET NEW YORK

ON VIEW UNTIL JUNE 1

SPORTING PRINTS

AND

OLD NEW YORK VIEWS

SCHULTHEIS GALLERIES
15 MAIDEN LANE, NEW YORK

★★★★★★★★★ America's first
All-American Art Gallery... devoted
since 1892 solely to the work of na-
tive artists of note and promise. A
unique service to collectors, whose in-
quiries are invited.

MACBETH GALLERY
11 E. 57th St., New York

ISAAC SOYER MIDTOWN GALLERIES

A. D. GRUSKIN, Director
605 Madison Ave. (Bet. 57 & 58 Sts.), N.Y.

MERCURY 4 E. 8th St.
GALLERIES NEW YORK

SCULPTURE BY

JOHN ROOD

May 18-31 Weekdays 10-6; 8-10 Sundays 3-6

DOWNTOWN GALLERY
DAVID
FREDENTHAL
TO MAY 18
113 WEST 13th ST.—NEW YORK

KROLL • BRUCE • STERNE
SPEIGHT • ETNIER • LAUFMAN
SHEETS • L. BLANCH • WHORF
RITMAN • SIMKHOVITCH & others.
GALLERIES
MILCH 108 West 57 St., N.Y.

THE FORUM OF DECORATIVE ARTS

WINE COOLERS
IN SILVER
and
SHEFFIELD PLATE



From James Robinson comes a pair of Sheffield plate wine coolers, of which this is one. They were made circa 1800.



Ralph Hyman, London, contributes this pair of Georgian wine coolers. They were made in London in 1811 by Benjamin Smith.



The Sheffield plate wine cooler from Wyler is one of a pair made in London circa 1810. It stands nine inches high.



John Harris made this pair of wine coolers in London in 1814. They come from Walter H. Willson, London, and are simpler in shape than most wine coolers of this period.



EDWARDS & SONS
(of Regent Street) LTD.
Established 1853

Visitors to London are invited to call and see the old Georgian house, once the home of William Blake, which we have now taken at 17 South Molton Street. Here we are offering fine pieces of old English furniture at prices which insure a quick turnover and a constantly changing selection. Enquiries by mail will receive our prompt attention.

17 SOUTH MOLTON ST., W. 1
Telephone: Mayfair 7048
Cables: Edwardsons, London



By Appointment

JOHN SPARKS
LTD.

CHINESE
WORKS
OF ART

128, MOUNT STREET
LONDON, W. 1.

TONYING
& COMPANY, Inc.

CHINESE
ANTIQUES

5 East 57th Street
NEW YORK

SHANGHAI PEIPING

**PARISH-
WATSON**

& Co., Inc.

WORKS
OF ART

44 East 57th Street
New York

PARKE-BERNET GALLERIES • INC

742 FIFTH AVENUE • NEW YORK

Public Sales and Appraisals of Art and Literary Property



THE FRANCIS RALSTON WELSH COLLECTION

*Removed from "Nirvana", Devon, Pennsylvania
Public Sale by Order of the Present Owner, J. B. Colahan, Trustee
for Mary Newbold Reed, Elizabeth Ralston Welsh and Gertrude
Clarkson Welsh of Philadelphia*

ART PROPERTY

A superb collection of Jade and Other
Semi-precious Mineral Carvings
Louis XV and Louis XVI Gold Boxes,
Watches, Nécessaires, Other Bibelots
Chinese Single-color and Decorated
Porcelains
Chinese Snuff Bottles and
Cloisonné Enamels
English Furniture and Decorations
Silver • Oriental Rugs

FORTY-TWO PAINTINGS

Including *Le Passeur de l'Île Saint-Ouen*
Souvenir des Bords de la Seine
and *Spring Landscape* by Corot

Titian *The Mirror Legend*
Giovanni Battista Tiepolo
La Beata Loduina •

Illustrated Catalogue One Dollar

PUBLIC SALE

May 25, 26, and 27 at 2 p.m.

BOOKS

Books on Ornithology, Costume Painting,
Sculpture, and the Allied Arts • Sets of
Standard Authors in Fine Bindings

Some of the outstanding items are *The
Viviparous Quadrupeds of North America*
by John J. Audubon and John Bachman,
containing 150 finely colored plates; fine
copy of the *Monograph of the Pheasants* by
William Beebe; a number of fine ornitho-
logical monographs by Daniel Giraud Elliot;
a collection of writings by John Gould in-
cluding *Partridges of America* and *The
Birds of New Guinea* in the original parts;
the rare *Histoire Naturelle des Oiseaux de
Paradis et des Rolliers* by Francois Levail-
lant • Catalogue Fifty Cents

PUBLIC SALE

May 24 and 25 at 8:15 p.m.

EXHIBITION DAILY FROM MAY 21 • WEEKDAYS 9 TO 6 • SUNDAY 2 TO 5

PARKE-BERNET GALLERIES, INC—Telephone PLaza 3-7573

HIRAM H. PARKE, *President*

OTTO BERNET, *Vice-President*

ARTHUR SWANN, *Vice-President*

DURAND-RUEL GALLERIES

ESTABLISHED 1803

XIX AND XX CENTURY

**FRENCH
PAINTINGS**



TWELVE EAST FIFTY-SEVENTH STREET, NEW YORK

PARIS: 37 AVENUE de FRIEDLAND

PRIC
25
CENT

EST
LISH
19